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PREFACE.—Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte—in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour—with a view of acquiring a special technical power—is indispensable to the student of his works. With this view I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution; and I have written a study on each, developing the theme and its technical peculiarities.

It must of course be understood that these studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works.

STEPHEN HELLER, 1883.

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THE MUSICAL YEAR.

An ancient philosopher has said that no man's life should be called happy before its end. On the same principle it is impossible to judge of the fruitfulness of a musical year, not only before it is over, but before at least ten others have followed it on its way to eternity. It is easy to sum up the artistic results of 1885; but to class those results amongst the permanent facts of musical history must be left to a chronicler of later days. That chronicler, whatever else he may have to say, will not at least be able to charge English musicians and executants with idleness. England is comparatively young amongst musically-productive nations, and with the exuberance of youth she has fiddled, and sung, and composed during the year that closed the day before yesterday. The external cause of this almost unprecedented fertility must be partly discovered in the occurrence of the Triennial Festival at Birmingham. That vast and progressive city does nothing by halves; it produces during one week more important new works than see the light of London in the course of a year, and if things go on as they have done for some time the musical history of England will be divided into Brummagemiads, even as the Greeks counted by Olympiads. In August last, Birmingham surpassed itself in the way of novel features. There was a plethora of new works, and in Hans Richter a new and highly-accomplished conductor had been found. The place of honour was assigned to Gounod, whose *Redemption*, produced at the festival of 1882, well entitled him to that distinguished position. Unfortunately he was, by the verdict of an enlightened Middlesex jury, prevented from witnessing the production of his work, which in consequence lost the *prestige* of his personality. Apart from this, it was the general impression, since confirmed by performances at the Albert Hall and St. James's Hall, that *Mors et Vita* is, as regards design and creation, inferior to its predecessor, the *Redemption*, although it contains some of the elements of popularity, such as definite musical form and singable tunes in great abundance. Dvorak's cantata, *The Spectre Bride*, founded upon a Bohemian version of the legend treated by Raff in his "Leonora" Symphony, introduced another foreign composer of eminence. The remaining list of new works was entirely given up to British works of varying size and merit. Mr. Cowen contributed a cantata, *Sleeping Beauty*; Mr. Stanford an oratorio, *The Three Holy Children*; Mr. Mackenzie, a violin concerto; and Mr. Prout, a symphony in F. Local talent was represented by Mr. Anderton's cantata, *Yule Tide*, an unassuming but pleasing effort. Most of these works have already been heard in London; others are announced for performance.

By the side of this appalling mass of new music crammed into one festival week, the contributions of the metropolis, spread over the entire year, appear sparse indeed. Amongst them, the first performance in England of Berlioz's "Te Deum," one of its author's most stupendous efforts, was the most important. It was due to the energy of Mr. Manns, who secured a very satisfactory rendering at the Crystal Palace Concert of April 28. French art was further specified by a setting of the 19th Psalm from the pen of M. Saint-Saëns, for which the Sacred Harmonic Society at its opening concert of the winter season (November 28) was responsible. On April 22, the Philharmonic Society produced a new Symphony in D minor, written specially for its concerts by Dvorak—a work which although not equal to the composer's most successful efforts, deserved the approval due to high purpose and consummate workmanship. Less welcome was the symphonic poem "Jeanne d'Arc," by Moszkowski, produced under the same auspices on May 20. It was found to be much ado about very little, the instrumentation being noisy, and the tunes more or less hackneyed though pretty. The Philharmonic Concerts were under the leadership of Sir

Arthur Sullivan, the newly-appointed conductor of the Society.

Amongst English works we should refer to a very interesting, and in the matter of form, remarkably finished, cantata, "The Last Sigh of the Moor," by Mr Charles Thane, a composer previously unknown to fame. Mr D'Albert's "Hyperion" overture, although a work of earnest purpose and high aim, somewhat disappointed the expectations raised by the young musician's earlier attempts. It was produced at a Richter Concert. The prize offered by Messrs. Brinsmead for the best pianoforte concerto was awarded by Mr. Cusins to Mr. Oliver King, whose composition was performed with considerable success, December 19. That performance took place at one of the Saturday Evening Concerts, started by Messrs. Brinsmead. The first two concerts were conducted by Mr. Mount, the two final ones by Mr. W. Ganz. The attention attracted by these performances was at first small, but it went on steadily increasing as the programmes grew more interesting, and if the concerts are continued in the right spirit ultimate success may be safely predicted.

Amongst other concert institutions inaugurated during the year the most important are the Novello Oratorio Concerts, conducted by Mr. A. C. Mackenzie, who has a numerous chorus and an excellent orchestra under his command, and the London Select Choir, over which Mr. W. G. Cusins holds sway. A pessimistic inquirer might ask how these new choral institutions are to live when even the old-established societies have found it so difficult for some time past to make both ends meet. But frequently supply creates demand in musical as well as in commercial matters. Needless to add that such general favourites as the Crystal Palace Concerts, the Richter Concerts, the Monday and Saturday Popular Concerts, and the performances of the Albert Hall Choir, under Mr. Barnby, have continued to flourish in the past year. The performances of Senor Sarasate and of the Heckmann Quartet, the latter under the auspices of Mr. Franke, also deserve mention. In connection with the exhibition at South Kensington a series of historic concerts were given by Belgian, Dutch, and English artists.

The downward career of Italian opera made further advance at Covent Garden, where Mr. Mapleson arranged a series of Patti performances, illustrative of the length to which the "star" system pure and simple may be carried. Lovers of art in all its branches still entertain a hope that Italian opera may once more become the true home of vocal music. Whether Mr. Gye will be the champion, brave and strong enough to rescue the beautiful though somewhat elderly maiden from impending ruin the immediate future will prove. Mr. Carl Rosa's short but successful London season was made memorable by the production of Mr. Goring Thomas's charming opera *Nadeshda*, in which Madame Valleria enacted the part of the heroine with great success. Mdlle. Van Zandt performed the same feat in *Lakmé*, by M. Delibes, produced at the Gaiety Theatre, June 6th. Another French opera, but in an English version, by Mr. Joseph Bennett—M. Massenet's *Manon* was included in Mr. Rosa's repertoire, Madame Marie Roze distinguishing herself in the character which has given its name to the opera.

The death roll for 1885 has not been large. Sir Julius Benedict succumbed to a lingering illness on June 5. Mr. J. W. Davison, for many years previous to 1878 the musical critic of *The Times*, died at Margate, March 24.

It will be seen from our brief and by no means exhaustive summary, that music in England has not rested on its laurels in 1885. How many of the new works and the new institutions which owe their birth to it will survive the struggle for existence, will be known when the world and the MUSICAL WORLD are ten years older.

Concerts.

ROYAL ALBERT HALL.—As on Boxing Day in former years, Mr. Ambrose Austin gave on Saturday afternoon his National Festival Concert at the Albert Hall before a numerous audience. Madame Albani, Miss Harrison, Miss May Beare, Mr. Edward Lloyd, Mr. Santley, and other popular favourites were among the vocalists. The organ was under the management of Mr. Sidney Naylor; the harp and flute accompaniments were played by Mr. John Thomas and Mr. Svendsen. The London Select Choir, conducted by Mr. W. G. Cusins, gave glees and choruses, and the band of the Middlesex Yeomanry Cavalry played at intervals during the afternoon. The programme contained many well-known songs and pieces, among them being "The Lost Chord," Madame Albani, with organ and harp accompaniments; "Sweethearts," Mr. E. Lloyd; "Nazareth," Mr. Santley; "Gather ye Roses," the London Select Choir; the overture to "*Le Prophète*;" and others, which were very well received.

DORCHESTER.—A very creditable performance of Cherubini's "Requiem" was given in the Corn Exchange, Dorchester, on the afternoon of December 31, by the "Clyffe Choir," a body of about fifty ladies and gentlemen, under the direction of Mr. Edward Kindersley, to whose energetic labour the formation and excellent training of the choir are due. The accompaniments were played on two pianofortes by Mrs. W. M. Barnes and Mr. J. A. Fuller Maitland, the latter of whom played Schubert's Sonata in A at the beginning of the concert, and Liszt's "Bénédiction de Dieu dans la Solitude" in the later portion of the programme. The Hon. Edward Thesiger, an excellent amateur violinist, contributed a "Rêverie" by Vieuxtemps, and Beethoven's Sonata in G, Op. 30, No. 3.

THE LONDON BALLAD SINGERS AT ST. GEORGE'S HALL.—Encouraged, doubtless, by the long-continued success of the London Ballad Concerts, the London Ballad Singers gave a performance on Wednesday afternoon at St. George's Hall. The programme included a liberal supply of the description of music in favour with popular audiences. It is needless to say that Madame Sterling's treatment of Molloy's "Old Song" and Cowen's "Better Land" met with the usual appreciation, applause, and recall; nor should we omit some mention of Miss Amy Martin's rendering of Tosti's well-known "Bid me good-bye," and Mr. Albert Reakes's effective declamation of Pinsuti's "Raft." In the first part a new song by L. Denza, entitled "The river of rest," was introduced by Miss Hamilton Smith, and favourably received. The programme was agreeably varied by the performance on the pianoforte by Miss Hamilton Smith, a gold medallist of the London Academy of Music, and also the violin solo played by Miss Kate Chaplin. Miss Smith coped successfully with the difficulties of Liszt's Fantasia on airs from *Le Prophète*, in her performance of which she displayed considerable technical skill.

AN UNPUBLISHED LETTER BY HECTOR BERLIOZ.

We are enabled by the kindness of Mr. Osborne to publish the subjoined interesting letter, addressed to him by Berlioz, in February, 1859. To Mr. Osborne's knowledge it has never been published before:—

PARIS, 23 *Fevrier*, 1859.

MON CHER OSBORNE,

Je vois ton nom parmi les membres du Comité de la Musical Society of London, et je m'adresse à toi pour un service important. Un artiste allemand m'écrivit il y a quelques jours qu'on parlait vaguement de faire exécuter à l'un des concerts de la Nouvelle Société, ma Symphonie Fantastique. Certes, c'est l'un de mes ouvrages que je désirerais le plus faire connaître au public anglais; mais c'est aussi l'un des plus difficiles et des plus impossibles à bien exécuter sans un certain nombre de répétitions. Le présenter après une seule répétition selon l'usage de Londres est un égorgement

complet; je viens donc te prier de détourner le comité de ce projet s'il existe; Benedict, Davison, Mori, Beale, Molique, Henry Smart, te seconderont je l'espère. Demande le leur de ma part. L'orchestration de cette Symphonie est très compliquée. Il y a une foule d'arrangements matériels à prendre pour la bien rendre; il faut même des instruments qui ne se trouvent pas dans les orchestres ordinaires:—

- 1 Clarinette en *Mib*.
- 1 Piano (c'est plus commun.)
- 4 Harpes.
- 4 Timbaliers (sur deux paires de Timbales.)

(Or vous n'avez pas 4 bons timbaliers à Londres qui sachent bien faire le roulement fin.)

Sans cela L'adagio (La Scène aux Champs) et la Marche au Supplice sont abymés. Je sais que la Société doit avoir un bel orchestre et que Mr. Mellon est un excellent conducteur, mais il faut le temps et les études nécessaires pour qu'un ouvrage de cette espèce puisse être convenablement exécuté. Si je conduisais moi-même je ne me chargerais pas de le faire marcher en 2 répétitions: juge un peu du résultat qu'on obtiendra avec une répétition dirigée par un chef qui ne sait pas par cœur sa partition. Donc, fais tout ce qui sera possible pour empêcher qu'on mette ma Symphonie dans un programme. Je le répète ce serait un assassinat. Et je suis convaincu des dispositions bienveillantes de votre société à mon égard. Adieu, réponds moi un mot, Ton dévoué,

H. BERLIOZ.

PARIS, 23 *February*, 1859.

MY DEAR OSBORNE,

I see your name among the members of the Committee of the Musical Society of London, and I write to beg an important service of you. Some few days ago a German artist wrote to me that there had been some vague talk of performing my *Symphonie Fantastique* at one of the concerts of the new Society. Now, this is just the one of my works with which I should like the English public to be acquainted; but it is also one of the most difficult, and, without a certain number of rehearsals, it would be impossible to execute it. To perform this work after only one rehearsal, according to the London custom, would be absolutely to cut its throat. I must ask you, therefore, to dissuade the Committee from carrying out this project, if it exists. Benedict, Davison, Mori, Beale, Molique, Henry Smart, will, I hope, uphold you in this. Ask them, in my name, to do so. The orchestration of this Symphony is extremely complicated. A number of important arrangements will have to be made to do it well. Even certain instruments not generally employed in orchestras, will be wanted:—

- 1 Clarinet in *E♭*.
- 1 Piano (this is less unusual).
- 4 Harps.
- 4 Cymbal players (on two pairs of Cymbals.)

(Now, in London you do not possess four good cymbal players, able to give a delicate roll.)

Without that the Adagio, "La Scène aux Champs," and the "Marche au Supplice," would be ruined. I am aware that the society must have a fine orchestra, and that Mr. Mellon is an excellent conductor, but time and study are absolutely indispensable to the successful execution of a work of this sort. Were I myself the conductor, I would not undertake that it should go well after two rehearsals; think therefore what should be the result with a single rehearsal, directed by a conductor who did not know the score by heart.

Do, therefore, your very utmost to prevent the appearance of my Symphony in the programme. I repeat, it would be a murder—and I am well aware that your society entertains kind feelings towards me. Adieu, let me have a word of reply.

H. BERLIOZ.

exécute. Si je conduisais moi-même
je ne me chargerais pas de le
faire marcher en 2 répétitions;
juge un peu du résultat qu'on
obtiendra avec une répétition
dirigée par un chef qui ne fait
pas par cœur ma partition

Donc, fais tout ce qui sera
possible pour empêcher qu'on
mette ma symphonie dans un
programme. Te le répète ce
sera un raffinement. Et
je suis convaincu de dispositions
bienveillantes de votre société
à mon égard.

Adieu, réponds moi un mot
Ton dévoué

M. Berlioz

ROBERT SCHUMANN.

(Translated from Jansen's "Davidsbündler" by M. S. Grove.)

SCHUMANN AS A PIANIST.

(Continued from page 813.)

MANY of his hearers speak of his playing during his thirtieth year. Thus Lorenz says: "Sometimes when conversation at the Kaffeebaum flagged, Schumann would suddenly invite the two or three who were present to his room and would play to them there. His style was certainly peculiar: the very opposite of the virtuoso's, imposing in its powerful art and passion and its startling contrasts. What he played was not *ad captandum*, not separate pieces but generally a spontaneous flow of fancy, much of it still unwritten. It had a decided family likeness to those Davidsbündler dances bearing the name of Eusebius—at least it was generally something of this kind that he selected. Whether he performed differently in the presence of musical critics I one of his hands, his *technique* was to a certain extent limited. I do not know, but we must not forget that on account of an injury to must also add that I very seldom had the opportunity of hearing him play connectedly. His reading derived a somewhat original character from the very frequent use of the pedal, though so carefully and discreetly applied that there was no confusion. It is unnecessary to say that his playing was not adapted to the concert room."

Alfred Dörfel says that in June 1839 he was introduced to Schumann by a College friend, Meissner, after giving a performance of Schumann's "Des Abends" at a concert in Glauchau. Döhler was then eighteen years old and roused Schumann's interest so much that the composer often invited him to play his new studies to him. Dörfel never became Schumann's pupil in any strict sense, but used to come every few weeks that they might talk over his performances. These visits were continued till Schumann removed to Dresden, and referring to them Dörfel further says:—"I greatly preferred playing Schumann's own compositions to him, Phantasiestücke, Novelletten, Blumenstücke, &c. He did not say much, but I noticed that whenever he hummed the air softly over with me he was listening with interest, and seemed satisfied with my playing. Once he remarked 'It is all too stiff,' an observation which was of great assistance to me, for through it I obtained a much freer and more unaffected touch. He was always kind and courteous to me, and there was something so mild and fatherly about him, that I not only liked him particularly, but always approached him with confidence, while on the other hand I went to Mendelssohn with trembling, and on account of my fear seldom played to him as well as I was able. Schumann once told me next time I came, to play some of Bach's organ Choral Preludes, such as 'Wachet auf,' &c. I was at first in doubt as to how I should get the effect of the pedal, and the register &c., on the piano. The pedal notes I sounded quite short, like mere apoggiaturas, and then jumped from them as rapidly as possible on to the notes for the left hand, using the loud pedal to give them permanence.

"After long practice I brought the whole into a tolerably finished condition, though the frequent jumps from the deep notes to the middle parts prevented its being very flowing. Schumann was content with my manipulation. I discovered that he himself used to perform the organ Preludes upon the piano in the same way, and he was very skilful in these jumps. From this kind of playing arose Schumann's peculiarity of always holding the pedal somewhat down, so that the inner parts, to a certain extent, flowed into each other; and from it also certainly resulted one of his mannerisms in playing which often occur in his pieces for the piano: that of striking one note alone or with its octave, and then quickly jumping to a full chord in a higher register. Schumann had great facility in this little trick, and often practised it. In later years he had a pedal piano.

"I have only once heard Schumann improvise. He had told me it would suit him best if I came in the twilight. I did so once, and could hear him from outside. I waited at the door; knocked once, twice, but no answer. Gently opening the door, I entered, and stood quietly in the background close to the door. It was already so dark that Schumann could not perceive me. He went on playing, following his fancy, and I listened in silence. After about ten minutes, he prepared to light a cigar, and by the light of this became aware of my presence. Schumann smoked very strong Havannas, and on the desk lay the remains of several.

He was naturally somewhat surprised, and asked, 'Have you been listening long?' I said, 'No; forgive me, I knocked several times, I did not want to disturb you, nor yet to go away.' He laughed, and seemed pleased. What I then heard him improvising, impressed itself deeply upon me, and I afterwards recognised it in one of the Nachtstücke, though I cannot now remember which. The playing moved me strangely; it sounded as if the pedal were half down, the figures melted so into one another. But the melody sounded softly above, just glimmering, as for instance, it appears in the second of those pieces.

Truhn had heard Schumann play pieces from the Kinderscenen, Novelletten, and Kreisleriana. He writes, "I remember one evening, when I went to take leave of him, he was playing a piece which he had just written down (the notes were written in ultramarine ink, and were still wet; I do not remember to have heard or seen it since; it only covered one side of the paper, and was of a wild exciting character. He played it through twice running; it pleased me very much, and I asked if it belonged to the Kreisleriana. Uttering the word 'Macbeth,' he rose from the piano, took his hat and accompanied me as far as the post-office in the Fleischerstrasse.

Schumann's playing was indescribable. His fingers went with an almost appalling velocity, like ants running over the keys; he played his own pieces (in fact I never heard him play anyone else's), only with slight accentuation, but with an abundant use of both pedals. In this last circumstance one could not discover any want of taste. He knew well enough how the piano ought to be played, but it lay deep in his nature to use all technical and material means, somewhat *à la Pelham*."

Brendel also gives an account of Schumann's fantastic playing, which first gave him an insight into his compositions of that time. Knorr, who no doubt heard him perform oftener than anyone, spoke years after with the greatest enthusiasm of Schumann's extemporising on the piano, of his "gentle melting way of playing, which lent itself winningly to the ear." Whistling was not a little moved when he described his once hearing Schumann try a piano; the handling of the instrument, was altogether so peculiar, so touching, that he could never forget it all his life. Spohr and Hauptmann also mention Schumann's playing, but only casually and without characterising it minutely. A quartet was got up at the moment for Spohr, on his way through Leipzig in 1838. "He was very glad," he says in his autobiography, "to make the acquaintance of Schumann," whom he had so long wished to know; and Schumann, though generally very quiet and earnest, manifested his veneration for Spohr with great warmth, and pleased him with the performance of several of his interesting Phantasiestücke. Hauptmann in the same year heard several new compositions of Schumann's, and writes to Hauser in 1839: "Schumann is now in Vienna, do you ever happen to see him? Remember me to him; my music must seem very dull and Philistine to him, but he was very friendly to me last summer, when I visited him in Leipzig; and he played me some pretty, curious little fragments, which had no proper substance, but were otherwise interesting."

Schumann himself made no fuss about his playing, any more than he did about his compositions, which he said he executed for "good practice." One may apply to him what he writes in 1836 about J. B. Cramer: "His manner of rendering may be inferred from his compositions; but he possesses the secret of an original virtuoso, and has something in him which no one can imitate and which cannot be put into words. It lies often in the lightest shades and turns, but no one can distinguish these through closed doors." Elsewhere he thus speaks of Cramer. "Lewald, in *Europa* tells a good *mot* of J. B. Cramer's. Some one had complimented him as the 'père des artistes,' to which he replied, 'mais le déluge est venu, et à présent je suis un être autédiluvien.' But for all that you will never be forgotten, dear old Cramer, and as long as there are some men on the globe, your studies will be handed down from generation to generation."

Schumann sometimes gave vent to his humour at the piano; and Wenzel says "that it was most delightful to hear him, in his amusing way take off such celebrated virtuosi as Thalberg and Döhler."

After his marriage Schumann's playing was thrown into the background, and when friends were present he limited himself to performing duets with his wife.

We have already mentioned the quartet evening given for Spohr. We learn from the *Zeitschrift* that Schumann often arranged "quartet mornings." These took place at his residence in the *Rothe Colleg*, with but few auditors, generally for the purpose of hearing new works. Voigt remembers an interesting Sunday afternoon, when he, the only invited guest, heard some of Beethoven's last quartets. It was in the height of summer and the players had, at Schumann's suggestion, taken off their coats. On such occasions it was Schumann's custom to sit in the furthest corner of the room, speaking little, but supremely happy. At such times he liked to give his friends champagne. At the Chamber Concerts Schumann did nothing himself. When he did play to others, it was as we have already mentioned chiefly his own compositions, and more especially those last written.

(To be continued.)

Occasional Notes.

That theatres are not to be insured against the possibility of failure by Government subsidies, was sufficiently shewn by the experience of the Paris Opera House. Recent accounts of the Imperial Opera House in Vienna furnish a similar lesson. Writing from that place, the correspondent of *Le Figaro* describes the following state of things: "The deficit left by the last management is considerable; and as the Emperor refuses to increase the subvention of 300,000 florins, it is proposed to farm the undertaking. This is not the first time that the system has been tried. From a purely commercial point of view it may seem to offer certain advantages, but the public are scarcely likely to be gainers by it. At present the Opera House is open every day in the year with the exception of fifteen days in the summer, and of what are termed "normal days,"—that is, anniversaries of the death of an Emperor—when the Opera is also closed. A private manager would be at liberty to limit at his pleasure the number of representations: he could perform every other day only, or close the theatre for six months, during which time Vienna would remain without an Opera."

At Lyons, too, the subsidy of the two Municipal Theatres appears to have been attended with no more satisfactory result. Here, for some time past, the two theatres were in the hands of a single director, and the profit of one of the two houses has latterly been nil. Should the proposal now made, to subsidize henceforth only one of the houses, and let the other to a manager willing to take all risks, it will be interesting to watch the career of these two undertakings.

The first performance in the West of England of Mr. Cowen's successful Birmingham cantata "Sleeping Beauty," was given at Plymouth some time ago, when Madame Georgina Burns sang the part of the Princess. In a glowing account of the performance, the *Western Daily Mercury* speaks of this lady in the following terms:—"The gem 'Whither away my heart?' fell to Madame Burns, and she acquitted herself magnificently, taking the brilliant top C in the line 'Let us follow my heart,' with wonderful ease. The transition from the dreamy solo to the dramatically intense passage when the princess asks, 'Am I the maid—and must I die?' could only have been so marvellously submitted by an artist of the first operatic experience, and Madame Burns was here at her loveliest." The wicked Princess was interpreted by Lady Trelawny. Mr. Leslie Crotty did full justice to the music assigned to the King; and the hero and tenor of the piece was represented by Mr. Hagyard, a singer of supreme merit, if the *Western Daily Mercury* is to be trusted.

Mr. C. Villiers Stanford, in a letter to *The Times*, makes an eloquent appeal for a statue to be erected in honour of Orlando Gibbons, who was born at Cambridge in 1583. The Prince of Wales and his eldest son have consented to head the list of patrons, which also includes the Archbishop of Canterbury and other dignitaries of the Church, the State, and the Law. That the money

required, £1100, will be forthcoming in such circumstances is a foregone conclusion. Many people who perhaps never have heard of Gibbons, or, if they have, vaguely connect with them the "Decline and Fall," or else with the sculptor of beautiful fruit-and-flower-pieces to be seen in old country houses, will no doubt willingly sacrifice a £5 note to see their names printed in such good company. The statue is to be erected on a site facing King's Parade, and Mr. Hamo Thornycroft, than whom a better could not have been selected, is to be the sculptor.

So far, Mr. Stanford's scheme has met, and is likely to meet, with general approval. It might be said that a complete edition of his works would be a better memorial for an author—*are et lapiae perennius*—than a graven image. Seeing, however, how many ugly counterfeit presentments of warriors, statesmen and financiers, disfigure our public places, a fine statue erected to a musician in a seat of learning will scarcely be objected to even by those least interested in the art. But the plan has an appendix to it in the shape of a bas-relief portrait of Sir Sterndale Bennett, late professor of music at Cambridge, to be placed on the pedestal of the Gibbons statue. This, Mr. Cusins, in a letter addressed to the same journal, thinks a mistake. Sterndale Bennett, he points out, was born at Sheffield, and there an entire statue of his own should by rights be erected to him; his connection with Cambridge was temporary and not very important. Apart from this, Sterndale Bennett, as an artist, had little affinity with the grand English school of which Gibbons is so illustrious an example. In sentiment and style he was much more nearly akin to Mendelssohn than to the great Cambridge master.

The Rev. R. H. Haweis has just returned from a successful tour in America, where, amongst other things, he has been preaching Wagner, to the delight of sympathetic and to the horror of recalcitrant natives. During the discussion following upon one of his lectures, Colonel Mapleson mentioned an enormous sum, which he declared Wagner's operas had cost him at Her Majesty's Theatre—a statement received by the American papers, *sous toutes reserves*, as diplomatists say.

The first Monday Popular Concert of the year will take place on Monday Evening, January 11, on which occasion Madame Norman-Neruda will be the principal violinist, supported by MM. Ries, Hollander, and Hausmann. The programme includes Mozart's Quartet in A major, No. 5; Schubert's Trio in E flat, Op. 100, for piano, violin, and violoncello; and Paganini's Moto Perpetuo, for violin and piano. The pianist will be Miss Fanny Davies, who will also play Schumann's *Études Symphoniques*.

At the first Saturday Popular Concert on January 16, the first Violinist will again be Madame Norman-Neruda, with Mr. Charles Hallé at the Pianoforte. On that occasion Mendelssohn's Andante in E major and Scherzo in A minor for two violins, viola, and violoncello will be given, as well as Schumann's *Mährchen Erzählungen* for pianoforte, violin, and viola. Chopin's Nocturne in B flat minor, Op. 9, No. 1, and Brahms's Scherzo in E flat minor, will be played by Mr. Charles Hallé. Mr. Santley will be the vocalist. The concert will conclude with Beethoven's Septet in E flat, Op. 20; Executants, Madame Norman-Neruda, MM. Strauss, Lazarus, Paersch, Wotton, Hausmann, and Bottesini.

Amongst the prospective arrangements at the Crystal Palace, we observe an intended performance of Gounod's "Redemption" "on Handel-Festival scale," which, we presume means that the performance is to take place in the centre transept of the building, with an enormous orchestra and a chorus counting by thousands. With all due deference, we must doubt the wisdom of such an arrangement. The *en gros* treatment which, applied to Handel's scores, adds to their massive effect, is entirely out of place in Gounod's music, which largely depends upon subtle shades and delicate nuances.

ST. JAMES'S HALL. MONDAY POPULAR CONCERTS.

THE THIRTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 11, 1886,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet in A major, No. 5, for two violins, viola, and violoncello (Mozart)—Madame Norman-Neruda, MM. L. Ries, Hollander, and Hausmann; Songs (Dvorak)—Mr. Edward Lloyd; Etudes Symphoniques, for pianoforte alone (Schumann)—Miss Fanny Davies.

PART II.—Moto Perpetuo, for violin, with pianoforte accompaniment (Paganini)—Madame Norman-Neruda; Songs, "The Garland" (Mendelssohn), and "Serenade" (Schubert)—Mr. Edward Lloyd; Trio in E flat, Op. 100, for pianoforte, violin, and violoncello (Schubert)—Miss Fanny Davies, Madame Norman-Neruda, and Herr Hausmann.

SATURDAY POPULAR CONCERTS.

Programme

FOR
SATURDAY AFTERNOON, JANUARY 10, 1886,

To commence at Three o'clock precisely.

Andante in E major and Scherzo in A minor, for two violins, viola, and violoncello (Mendelssohn)—Madame Norman-Neruda, MM. L. Ries, Straus, and Hausmann; Air, "Del minacciar del vento" (Handel)—Mr. Santley; Nocturne in B flat minor, Op. 9, No. 1 (Chopin) and Scherzo in E flat minor (Brahms) for pianoforte alone—Mr. Charles Hallé; Märchen Erzählungen, for pianoforte, violin, and viola, first time (Schumann), Mr. Charles Hallé, Madame Norman-Neruda, and Herr Straus; Songs, "Du bist wie eine Blume" and "Ich grolle nicht" (Schumann)—Mr. Santley; Septet in E flat, Op. 20, for violin, viola, clarinet, French horn, bassoon, violoncello, and contrabass (Beethoven)—Mme. Norman-Neruda, MM. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini.

Accompanist—Mr. Sidney Naylor.

PRINCES' HALL, PICCADILLY.—Mr. CHARLES RAPHAEL, Tenor (pupil of Mr. John Cross) begs to announce his FIRST GRAND EVENING CONCERT, under the Patronage of Sir Julian Goldsmid, Bart., M.P., and Lady Goldsmid. Monday, January 11, at Eight o'clock, under the direction of Mr. John Cross, Principal of the West Central College of Music. Vocalists:—Madame Frances Brooke, Miss Ellis Walton, Miss Henden-Warde, Miss Clara Myers, Mr. Charles Raphael, and Mr. John Cross. Pianoforte:—Madame Sophie Tieski; Violin, Le Chevalier Niedzielski; Accompanists, Mr. F. Sewell Southgate and Mr. J. M. Ennis; Musical Sketches, by Mr. A. G. Pritchard. Front Seats, (numbered and reserved), Half-a-guinea; Second Seats, Five Shillings; Balcony, One Shilling. At the Hall, and of the usual Agents.

LONDON, 1886.

PRINCES' HALL, PICCADILLY. HERMANN FRANKE'S CHAMBER MUSIC CONCERTS.

MR. FRANKE begs to announce that a further Series of these Concerts will take place on the following dates:—Tuesday, January 26; Tuesday, February 23; Tuesday, March 9; Tuesday, March 23. At 8 in the evening. A special feature at these Concerts will be

MR. FRANKE'S VOCAL QUARTET.

Consisting of Miss Hamlin (Soprano), Miss Lena Little (Alto), Mr. W. J. Winch (Tenor), Mr. Otto Fischer (Bass). Conductor, Mr. Theodor Frantzen. Assisted at the Piano by Miss Amy Hare.

This Vocal Quartet will, after continued and conscientious rehearsing, produce in a style, it is hoped, as near perfection as possible, such works as LIEBESWALZER (Love Waltzes), by Brahms, SPANISCHES LIEDER-SPIEL, by Schumann, TOSCANISCHE RISPETTI, by Roentgen, and other similar works for mixed Vocal Quartets. Besides these Vocal Quartets, some Instrumental Ensemble Pieces of great musical interest, and which are scarcely ever publicly performed, will be included in the Programmes. Of these the first Programme will contain CONCERTO for three Violins, by Antonio Vivaldi (Vivaldi was a contemporary of Corelli and Geminiani, end of 17th and beginning of 18th Century, and the Manuscript of the above fine Concerto belongs to the private library of H.M. the King of Saxony, with whose special permission it has been published and OCTET, by Raff.

POPULAR PRICES (no restriction as to Dress). Subscription for the Four Concerts (Reserved Seats), 17s. 6d. and 10s. 6d. Single Tickets for Reserved Seats, 5s. and 3s. Admission, One Shilling. Tickets may be had at Messrs. Chappell & Co.'s, 50, New Bond Street; Messrs. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Mr. Austin's, St. James's Hall; and at the Princes' Hall, Piccadilly. Manager, Mr. Alfred Schulz-Curtius. H. Franke's Office, 2, Vere Street, London, W.

ST. JAMES'S HALL. THE SUMMER SERIES OF NINE RICHTER CONCERTS

WILL TAKE PLACE AS FOLLOWS:

MONDAY, MAY 3, 1886.	MONDAY, MAY 31, 1886.
MONDAY, MAY 10, "	MONDAY, JUNE 7, "
MONDAY, MAY 17, "	MONDAY, JUNE 21, "
MONDAY, MAY 24, "	MONDAY, JUNE 28, "
MONDAY, JULY 5, 1886.	
AT EIGHT O'CLOCK.	

SUBSCRIPTION FOR THE NINE CONCERTS:

Sofa Stalls, £5. Stalls or Balcony Stalls, £3 10 0

SINGLE TICKETS:

Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/- Area or Gallery, 2/5.

ST. JAMES'S HALL.

SEÑOR SARASATE'S FIVE GRAND ORCHESTRAL CONCERTS

WILL TAKE PLACE ON

MONDAY, APRIL 19, 1886.	SATURDAY, MAY 15, 1886.
SATURDAY, MAY 1, "	SATURDAY, MAY 22, "
SATURDAY, MAY 29, 1886.	
AT THREE O'CLOCK.	

Sofa Stalls, 10/6. Reserved Area, 7/6. Balcony, 3/-
Area, 2/- Gallery, 1/-

PRINCES' HALL, PICCADILLY.

MR. & MRS. HENSCHEL'S THREE VOCAL RECITALS

ON
THURSDAY, FEBRUARY 4, 1886.
TUESDAY, MARCH 2, "
TUESDAY, MARCH 16, "
AT A QUARTER PAST EIGHT.

SUBSCRIPTION FOR THE THREE CONCERTS:

Reserved Seats, 25/-

SINGLE TICKETS:

Reserved Seats, 10/6. Unreserved Seats, 5/- and 2/6.

PRINCES' HALL, PICCADILLY.

MR. CHARLES WADE'S THREE CHAMBER CONCERTS.

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 2, 1886.
TUESDAY, FEBRUARY 16, "
FRIDAY, MARCH 5, "
AT HALF-PAST EIGHT O'CLOCK.

Subscription Stalls for the Three Concerts, 25/-

SINGLE TICKETS:

Stalls 10/6. Reserved Seats, 5/- Unreserved Seats, 2/6.

PRINCES' HALL, PICCADILLY.

M. GUSTAV ERNEST THREE CHAMBER MUSIC CONCERTS

WILL GIVE

ON
THURSDAY, JANUARY 28, 1886.
THURSDAY, FEBRUARY 11, "
THURSDAY, FEBRUARY 25, "

Tickets for any of the above Concerts may be obtained at—
Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Poultry, E.C.;
Messrs. STANLEY LUCAS, WEBER & Co., 84, New Bond Street;
Mr. MITCHELL, Royal Library, 33, Old Bond Street;
Mr. OLLIVIER, 38, Old Bond Street;

Messrs. LACON & OLLIER, 168, New Bond Street, W.;
Messrs. CRAMER & Co., 63, New Bond Street, W.;
Messrs. SCHOTT & Co., 139, Regent Street, W.;
Messrs. KEITH PROWSE & Co., 41, Cheapside, E.C.; at the Grand Hotel; and at the Langham Hotel;
Mr. ALFRED HAYS, 26, Old Bond Street, and 5, Royal Exchange Buildings, E.C.;
Mr. M. BARR, 80, Queen Victoria Street, opposite Mansion House Station;
Mr. AUSTIN'S Ticket Office, St. James's Hall.

MANAGER, Mr. N. VERT, 52, NEW BOND STREET, W.

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The Musical World.

LONDON, SATURDAY, JANUARY 2, 1886.

THE MUSICAL WORLD.

WITH the present number *The Musical World* enters upon a new phase of its long career. Its size will be enlarged, and its price reduced so as to bring it within reach of all classes of musical readers. *The Musical World* will be printed for the proprietors; it will not be connected with any publishing firm, and will be independent of any trade interest whatsoever. Its sole object will be to further the welfare of art and artists. This will be attempted in two different ways. The first part of the paper will be devoted to essays on interesting subjects, leading articles, shorter notes on topics of the day, and critical notices of performances and publications. These will be written in a catholic spirit, free from party prejudice or national, and, as far as human nature will allow it, personal bias. Due reverence for the great masters of the past will be combined with genuine and genial appreciation of contemporary work. Personalities will be altogether excluded, and each artistic effort will be judged on its merits, whether it be ancient or modern, sacred or profane, foreign or English.

The second part of the paper will contain, almost exclusively, news from all departments of music, and from all quarters of the globe. It is intended that here musicians shall be able to find every fact and detail connected with the various branches of their profession, from the oratorio and the symphony to the comic opera and the ballad. Such a means of intercommunication amongst musical performers of all classes will, it is believed, supply a general demand, and tend, moreover, to bring the scattered members of the profession into closer and more harmonious contact.

That these objects are in themselves desirable few persons will deny. Whether *The Musical World* will be able to carry them out will largely depend upon the support it receives from musicians and cultured amateurs.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

KENSINGTON, 29 Dec., 1885.

SIR,—A few thoughts that occur to me suggested by the recent performance of the "Messiah, according to the original score," by the Westminster Orchestral Society, at the Westminster Town Hall, may awaken a fresh interest in a question that has often been debated, to be as often allowed to slumber again, without bringing about any practical result, until the occasion I am referring to. I once replied to the general question that without a descent in pitch to Handel's pitch, and without a return to meantone temperament for the organ and other wind instruments, we should still be a long way off the impression we may conceive the music gave in Handel's time, and for more than half a century afterwards. To this remark another writer added the consideration of the change which had come about in modern oboes and bassoons by a difference in their reeds; also in the number employed in performance for it is well known that Handel's strings were strengthened *ad lib.* with these instruments. I will yet add the "continuo," the improvised performance of which must have varied indefinitely with the skill and feeling of the conductor at the harpsichord. I believe I am right in affirming that no tradition exists as to the way in which this accompaniment and prompting was done.

With the knowledge of these things influencing my judgment perhaps prejudicially, and with the absence of an organ which the very large harmonium that was used could not replace, for the free reed whether used in harmonium, American organ or Vocalion, is in its very nature, deficient in energy—and even allowing for some inevitable shortcomings in performance, although very ably conducted by Mr. Charles Stewart Macpherson—I yet felt a pleasure that I rarely experience in listening to any oratorio. The fact is I was not overdone with sound. The acoustic properties of the Westminster Town Hall are good, although it seems to be singularly inconvenient for musical performances; and the chorus being comparatively small, practically knowing the Messiah by heart and accompanied by a small band of strings, the effect was more in relation to my power of appreciation than the tremendous, colossal, gigantic, whichever you please, effect of exaggerated numbers that overcome me by their weight and leave me exhausted. I was not tired by the Westminster performance; it would have been no penance to me to have heard much of the work over again.

Now for the outcome of these thoughts. Is it worth while to think about the desirability of instituting pattern performances of some of Handel's Oratorios to be executed by the best Handelian singers, and from sixty to one hundred trained choristers, with fresh voices and unerring attack? The accompaniment to be by a small well-balanced and no less excellent orchestra, helped by an organ in which extreme pressure of wind is not the first desideratum, but good diapasons and sufficiently telling reeds. We need not mind the pitch or the temperament; what our ears may now be accustomed to is, for the time, right. As to the recitatives the conductor might be largely responsible as to how they should be accompanied.

I hear Mr. Cummings, and no one knows better than he, has transcribed the "continuo" for a solo string quartet. What could be more appropriate! Certainly not the harpsichord, although the instrument should be as good as the Shudi heard the other evening for which transposition was only necessary because the pitch is now so much higher than that instrument was made for. Our ears have no longer the satisfaction of hearing the harpsichord, at least in public, that must have been enjoyed by our forefathers. As to the piano, its quality of tone is far too modern, and since Lindley and Dragonetti, the violoncello and double-bass have lost the place they inherited from the theorbo and bass-voils that once served to strengthen the bass of the harpsichord. Let them rest from such labours. Those old enough to recollect the improvised arpeggios and cadences of Lindley, will be content to remember a lost delight.

I hope I have not said too much, but we have gone to the extreme of noise, and it would be wholesome to revert, at least occasionally, to a chorus and band not disproportionately large to that Handel had himself.—I am, Sir, your obedient servant,

A. J. HIPKINS.

NATIONALISM IN ART.

THE scene at one of the Lamoureux Concerts described by our Paris Correspondent a few days back, when some patriotic persons, supposed to be Alsations, left the hall to protest against the applause with which a fragment from Wagner's *Tristan und Isolde* was received, is but a feeble foreshadowing of the events which the French capital will probably witness before long. M. Carvalho, the active and intelligent manager of the Opéra Comique, announced some time ago a French version of Wagner's *Lohengrin* among his forthcoming novelties, and a perfect whirlwind of discussion immediately arose in the French Press and the literary and musical circles of Paris. Chauvinist writers declaimed against the idea of producing at a State-subsidized theatre the work of an author who drew his subjects from the earliest sources of Teutonic folklore, and expressed his dislike of modern French opera with an emphasis of language peculiarly his own. The public money, these writers suggested, thus employed in fostering German ideas had much better be hoarded up for the purposes of *la revanche*. Others based their antagonism to the scheme on purely artistic grounds, insisting upon the incompatibility of Wagner's innovations with the orthodox form of French opera, and repeating in different keys and manifold variations the old theme of abuse raised by the enemies of the composer's art more than forty years previously. It must not, however, be thought that the cause of reason and fairplay found no voice in the French Press. To say nothing of the professed Wagnerites, who are numerous and powerful in France, we may refer to a very sensible article contributed by M. De Fourcaud to *le Gaulois*, in which the captiousness of this kind of criticism is clearly pointed out. The gist of his argument is to this effect:—"Why can we not be allowed to listen to fine music in peace, and what is the good of raising questions of patriotism where they are out of place? Mozart and Weber are well known to have been anything but Gallophiles, and yet no one thinks of proscribing their masterpieces on French soil, no more than the Germans expect Ambroise Thomas, Gounod, and Delibes to be admirers of the Fatherland because their operas are performed at every German theatre. Let us see in Wagner, the musician and not the German patriot." M. Carvalho, who is an experienced manager, and knows that nothing is more likely to add to the success of a piece than its being discussed and even abused roundly before hand, looks upon this troubled tide of words with the serene calmness of the moon. His letter addressed to *le Figaro* is an admirable instance of good temper and perfect self-possession. Limiting himself entirely to the side of the question which concerns him in his official capacity, M. Carvalho remarks, "I wish some one would give me a reason why I am not to give *Lohengrin* at the Opéra Comique, when Wagner's music is played every Sunday at concerts supported by the State, just like the Opéra Comique, and when it has been heard even at the national Conservatoire de Musique." From a logical point of view his position is unassailable. But popular passion cares little for logic, and there is every reason to fear that some noisy demonstrations will mar the pleasure of those who attend the first performance of *Lohengrin* in Paris. It must, however, be hoped that the good sense of the unbiased public will soon bring the fanatics of both parties to reason. We cannot share the opinion of those writers who apprehend serious disorder, or even fear that a *fiasco* of *Lohengrin* might lead to unpleasant complications with the German Government. Prince Bismarck disliked Wagner personally, and is not likely to sacrifice a drop of diplomatic ink, much less the bones of a single Pomeranian grenadier, on the altar of his posthumous fame.

To an outsider it may seem strange that Parisians should look upon Wagner with a disfavour which they by no means extend to all his countrymen, not, for example, to Beethoven, the centenary of whose birth in 1870 was celebrated with full honours in the beleaguered city. The truth is that the mutual relations of the German musician and the French capital are of a peculiar kind. They are, or at least were, very much those of two friends who have fallen out, but preserve a secret liking for each other. Their quarrel amounted almost to a *querelle d'amour*, whence, perhaps, the element of bitterness observable in it. Wagner's personal experience of Paris was by no means a pleasant one. A kind of unacknowledged fascination seemed to draw him there, and bitterest disappointment was invariably in store for him. His first visit was made in 1839. He came as a young and all but unknown man, with a view to having his *Rienzi* performed at the Grand Opéra, at that time the first lyrical stage in

the world. The result, as might have been expected, was total failure. His opera was not accepted, or even seriously looked at, and it was only by undertaking the most humiliating labours of musical drudgery that he managed to save himself and his wife from the death by starvation, described with grim humour in his novelette "The End of a Musician in Paris." Circumstances were very different when he again went to the French capital, in 1861, to superintend the performance of his *Tannhäuser* at the Grand Opéra, where it had been accepted by special command of the Emperor. The failure of the opera is a matter of history, and it is now generally admitted that musical judgment had very little to do with it. A regular conspiracy was formed by the members of the Jockey Club, and other scions of the old aristocracy, who began to whistle and hoot before the curtain had risen, partly to spite the Emperor and partly because Wagner had declined to introduce a ballet in the second act. Nevertheless, it was at this time that intelligent Frenchmen first learned to know and love the new style of art. The young poets, with Théophile Gautier and Baudelaire at their head, went into raptures over *Tannhäuser*, and became the nucleus of the vast audiences which at the present time applaud Wagner's music at the Lamoureux Concerts and the Châtelet with an enthusiasm at which occasional English visitors stand aghast. Up to 1861 the wrong in the quarrel between the composer and the city was all on the side of the latter. It is now, however, necessary to mention a grave breach of taste into which Wagner was betrayed by the feeling of undeserved ill-treatment. The story is told that Cellot d'Herbois, the revolutionist, instigated the *fusillades en masse* at Lyons to revenge himself on the citizens for having hissed him off the stage many years before. Wagner was an ardent humanitarian, and would not have killed a dog, much less a man or a woman. But there is a vein of cruel, albeit entirely theoretical, revenge in the farce he wrote on the siege of Paris while that siege was actually going on, and in which he made the magniloquence of Victor Hugo and the revolutionary leaders, and the famous "plan" of Trochu, the subjects of anything but refined satire. It is this farce which the Parisians have never forgiven, and their anger was no doubt at first quite justified. They might, however, have comforted themselves with the idea that Wagner's attempt at a comic play was even a greater failure than had been his *Tannhäuser* among them. The manager of a German theatre, to whom the piece had been anonymously offered, declined to produce it, and only the most ardent disciples of the master succeeded in discovering a trace of Attic salt in "Eine Kapitulation, Lustspiel in antiker 'Manier.'" It is obvious that the most dignified revenge the Parisians can take is by listening respectfully and in an unbiased mood to *Lohengrin*. Being endowed with a keen sense of the ridiculous, they must feel the absurdity of the position in which they would place themselves by condemning *à priori* the serious and ideal music drama of a dead man because fifteen years ago he wrote a stupid farce.

In England the very idea of such injustice would be an inconceivable thing. In musical matters this country acted on the absolute free-trade principal centuries before the Corn Laws were abolished, and it is for this reason that the best composers, singers, and players of various countries have always been at our beck and call. Handel made his home among us, Haydn wrote his finest symphonies for London, Mendelssohn his *Elijah* for Birmingham, and Mario and Grisi and Roger were appreciated in England as warmly and almost as soon as in their own countries. Only in one respect English amateurs were till lately somewhat prejudiced; they declined to believe in English composers. But that time is a thing of the past; the British musical prophet is no longer despised in his own country, and some patriotic enthusiasts even seem inclined to think, because we have a rising school of our own, that therefore we should at once shut the door against foreign competition altogether. Such a view is not likely to take root among intelligent amateurs in this country; it moreover, implies a very low opinion of English talent, which, if it is not strong enough to hold its own in the international struggle for existence, cannot be preserved by any amount of artificial protection. Nationalism in art, and most of all in music, is a fault as well as misfortune. A work of genius should be judged on its own merits; we should ask whether it has something to say, and whether it says that something in the manner most adapted to its own essence and design. Whether the originator lived in the 18th or the 19th century, whether he be an Englishman, a Frenchman, or, for that matter, a Chinese, is absolutely indifferent from an æsthetic point of view.—*The Times*.

BISMARCK AND WAGNER.

TO THE EDITOR OF THE "TIMES."

SIR,—Having enjoyed the privilege of Richard Wagner's intimate friendship, extending over a period of more than forty years, I am emboldened to challenge a statement put forth in an otherwise excellent leading article of the *Times* of the 26th ult., entitled "Nationalism in Art." The allegation to which I would venture to take exception is that "Prince Bismarck personally disliked Wagner." It is entirely new to me. As the bare assertion of such a circumstance when supported by the weight and authority of the leading English journal might, unless controverted, obtain currency, to the possible disparagement of the reputations of both men, I trust you will afford me the opportunity of placing before the public, testimony which points in an exactly contrary direction. So far from Prince Bismarck having conceived a personal antipathy to the deceased composer, Wagner himself showed me an autograph communication from the Prince, which, as I remarked at the time, might have been written with the point of the sword, so bold and decided were the characters. The letter was couched in the most friendly and intimate terms. More than this, I learnt from the same authoritative source that interviews had taken place between Germany's greatest statesman and artist, whereat matters were discussed in language which leaves no room for doubting the warm esteem which existed on both sides.

I am, Sir, your obedient servant,
FERDINAND PRAEGER.

23, Brackenbury-road, Shepherd's bush, W.

INCIDENTAL MUSIC TO "THE EUMENIDES" OF ÆSCHYLUS.

OF the three performances of Greek plays given at Cambridge by members of the University, this year's production has attracted by far the greatest degree of notice from the general public. It might have been thought that the strong dramatic situations of the *Ajax*, or the humour of the *Birds* of Aristophanes, would have proved more generally accepted than the great mystery-play of the *Eumenides*. But the reverse has been the case, partly perhaps because of the naturally increasing interest in such productions, and partly for the very reason that this year's undertaking was by far the most difficult of the three. This is not the place for detailed criticism of the arrangements or performance of the wonderful play in which the Furies are not merely the chorus, but the central figures of the action. That the production was entirely successful in general effect as well as in every detail, has been acknowledged on all sides. Here we have to speak of one of the factors that contributed most largely to that success, viz., Mr. C. V. Stanford's incidental music (Stanley Lucas, Weber & Co.) The difficulties which surround the production of such a play as "The Furies" are increased tenfold when the question of setting the choruses to music has to be faced. Even Mendelssohn, who was not afflicted with any extraordinary degree of diffidence, and who had already overcome the difficulties of the *Antigone*, quailed before the very task that Mr. Stanford has accomplished. Had the living composer not been successful in his achievement, we should have been sure to hear innumerable critics glorying in his defeat, and fulminating at his devoted head the familiar quotation about some people rushing in where others fear to tread. That this has not been heard is a sufficient proof, if proof were wanted, that the undertaking has been successful. The maxim "*Finis coronat opus*" need not be taken to mean that the *finale* of Mr. Stanford's music is the best number—although it is not surpassed by any of the others—but that the result has amply justified the undertaking.

It is and must remain purely a matter of opinion what element of archaism should be reflected in the music by which a stage performance of a Greek play is accompanied. Since the introduction of the Greek drama into England, that is to say, since the performance of the "*Agamemnon*" at Oxford, various experiments have been tried. Mr. Walter Parratt, in his music to the choruses on that occasion, relinquished all trace of modern music and confined himself entirely to an archaic chant, which was certainly impressive in its way, but a perpetual repetition of which in all subsequent productions was to be looked forward to with awe not unmixed with terror. Sir G. A. Macfarren preserved, in one or two movements of his "*Ajax*" music, the reputed characteristics of ancient Greek music, but most of the sections were treated without reference to any archaism. Mr. Hubert

Parry in his music to the *Birds* not only freed himself entirely from the bondage which some scholarly purists would have imposed, but ventured to perpetrate an excellent musical joke at the expense of those who thought differently from himself, introducing the tune of "*Wenn ich ein Vöglein wär*," transposed into some recondite ancient mode, with the most ludicrous result.

Mr. Stanford has followed the example set by his immediate predecessor, as well as by Mendelssohn in the "*Antigone*" music, and has treated his subject with absolute freedom. The work begins with an overture, built, so far as its first subject is concerned, upon the theme of one of the later choruses, in which the Furies, robbed of their expected prey by the acquittal of Orestes, hurl defiance and scorn at the "young gods." The contrast between this angry subject and the suave and stately strains, which are afterwards associated with the appearance or intervention of Athena, provides sufficiently interesting material for the overture, and is moreover typical of the struggle between the "weird sisters" and the high deities, on which struggle the interest of the play depends. A phrase of great solemnity and beauty, used as the "leading motive," representing Apollo, accompanies the entrance of the Pythian priestess who, standing in front of the Delphic Temple speaks the prologue, in which the appearance of the Furies is graphically described. Within the temple itself they are immediately afterwards seen lying asleep, and after a scene in which Apollo grants to Orestes his protection, the ghost of Clytemnestra arouses them from their slumber, and incites them to renew their pursuit of her son and murderer. This scene is accompanied by a "melodrama," one of the most impressively orchestrated numbers in the work, though its subject is not on a par with some of the others in point of originality. The first chorus succeeds this, and during its restless course the Furies leave the stage, after a dispute with Apollo. The entracte which follows presents again the idea of their resistless pursuit, but in a new light, musically speaking. It is the subject of the first chorus in Act II., in which the Furies first appear, tracking their victim to the very foot of Athena's statue, in her temple on the Acropolis. While he kneels at her shrine, they sing an incantation, or "binding spell," which is the most elaborate section of the music, and which in performance was sung with ever-increasing force of gesture. It culminates in a most impressive invocation to "Mother Night," the theme of which, a smooth and melodious *lento maestoso*, in marked contrast to the rapid passage previously allotted to the chorus, has already been heard as the second subject of the entracte. The number is excellently sustained, and leads up to the entrance of Athena most effectively. Athena defends her suppliant and appoints a day for his trial by the senate of the Areopagus. This ceremony takes up the whole of Act III., the prelude to which is built on a broad and melodious theme in C major, associated subsequently with the new aspect of the *Eumenides*, who at the end of the play become the protecting goddesses of Athens, forsaking their old pursuits, in both senses of the word. The first chorus is built upon the "Athena" subject, and is worked up to a climax or rejoicing which fitly concludes the work.

Whether or not we take into consideration the enormous difficulties of the work, it must be acknowledged that Mr. Stanford has equalled, if not surpassed, any of his former efforts. In breadth and maturity of style, in individuality and in his masterly grasp of the subject, he has more than fulfilled the most sanguine expectations. The music was extremely well interpreted, the chorus being quite first-rate, and the orchestra, which consisted for the most part of well-known London artists, headed by Mr. Burnett and conducted by the composer, was entirely satisfactory.

GROVE'S MUSICAL DICTIONARY.

A Dictionary of Music and Musicians. Edited by Sir GEORGE GROVE, D.C.L.

Sir George Grove's encyclopædia of music, musicians, musical instruments, and all that relates to the divine art, is now approaching completion. The twenty-first part, just issued, takes us as far as "water-music"; the series of pieces, that is to say, which Handel composed as a surprise for George I., and which were performed for the first time on the Thames in a boat following the royal barge. This was soon after the King's accession, when it was highly necessary that Handel should regain the goodwill of the English sovereign whom, as Elector of Hanover, he had offended. To unmusical

persons, the most interesting thing in connection with Handel's water-music, is the little historical drama in which it plays a leading part. Handel, who, in 1712, was court musician to the Elector of Hanover, obtained permission in that year to visit England on condition that he returned within a reasonable period. Two years afterwards he was still in England, and had apparently forgotten his engagement at the Hanoverian court, when suddenly, in September 1714, the Elector arrived in London to assume the crown of England. Handel was at his wits' end what to do, when two of his friends suggested the idea of the water-music; which was so successful, that it not only restored Handel to favour, but procured for him a pension of £200 a year, in addition to one of equal amount previously granted to him by Queen Anne.

Mr. Edward Dannreuther is at once enthusiastic and discriminating in his excellent biographical and critical article on Wagner, which must be regarded as the most important paper in the new part.

Mrs. Julian Marshall furnishes an interesting account of Mme. Pauline Viardot-Garcia, who, thanks to personal charm as distinguished from mere physical beauty, has inspired more admiration than many singers whose natural gifts and artistic attainments were probably superior to hers. Of her three names, she owed the first to her god-mother, the Princess Pauline Galitzin, wife of the Galitzin to whom Beethoven dedicated some of his latest quartets, her second to her husband, Louis Viardot, a well-known writer and at one time operatic manager, and the third to the family which numbers among its most illustrious members, Popolo Garcia, the original Almagro and his daughter Mme. Malibran-Garcia, Pauline's sister. Fortunately for her reputation in years to come, Mme. Viardot-Garcia has been praised in enduring pages by some of the greatest writers of her time. Mrs. Julian Marshall cites the eloquent approbation of George Sand and of Liszt. Then Heine, in his *Lutèce*, speaks rapturously of her "*belle laideur*," and in the collection of Théophile Gautier's musical and dramatic criticisms, there is a most brilliant description of her first appearance before a Parisian public. Tourguéneff is known to have been for a number of years the friend and constant associate of the Viardots; and he has somewhere mentioned the effect of Viardot's singing on the impressionable, but generally unmusical Dickens; as to which corroborative evidence is to be found in Foster's "*Life of Dickens*"—where enthusiastic mention is indeed made of Mme. Viardot's performance in the part of Orfeo.

M. Gustave Choquet contributes an instructive and entertaining article on the Abbé Vogler—known in the present day as the master of Weber and of Meyerbeer—whom he justly describes as "one of the most curious and striking figures in the annals of music." He was born in the middle of the last century and was distinguished from an early age by a feeling of religion and a taste for music. When quite a child he was in the habit of sitting up all night to play the harpsichord; which had the natural effect of rendering the rooms adjoining his own uninhabitable. He began by composing church music, but before he had been very long ordained, occupied himself much more with music than with the church. He wrote mundane works of all kinds, now for the concert room, now for the theatre, which were given with success at most of the leading European capitals. He attended our first Handel Festival, given in Westminster Abbey to commemorate the centenary of the composer's birth, but was not, it seems, much impressed by the performance. The chorus, he complained, was too loud, and the performers were "too numerous for any music but Handel's"; though as the music was Handel's this last objection seems scarcely valid.

In Vogler's days, and certainly in Vogler's own person, the church and the stage worked harmoniously together. The worthy abbé attended all the rehearsals and representations of the works produced by his pupils. But he did not neglect his religious duties. He, indeed, took his prayer-book with him into society, and often kept visitors waiting while he finished his devotions. He delighted, moreover, to array himself in his purple stockings and gold buckles, with his black silk ecclesiastical mantle, and the grand cross of the order of merit given him by the Grand Duke of Hesse. In 1804, when he was staying at Vienna in constant association with Beethoven, he celebrated the 30th anniversary of his ordination; and he was preparing to celebrate its fiftieth anniversary when he died. The Abbé Vogler's music is in the present day entirely forgotten. But in 1838 and again in 1839 one of his symphonies was played at the Gewandhaus concerts under the direction of Mendelssohn.

An elaborate article on the violin, in which its history, its construction, and the history of its constructors are fully dealt with, is from the pen of a barrister, Mr. E. J. Payne. Many will be interested to hear that the polite name and the common name for the leading member of the great string family are alike derived from the Latin word "*fides*," a string, and its diminutive "*fidicula*." This word was changed in Low Latin into "*fidula*" and "*vidula*," and in Provençal and Italian "*viola*"; while it became in old French, "*fideille*," and in mediæval English, "*fidel*." Like every new instrument, the violin, on its first introduction into the orchestra, was denounced as intolerable. Dryden called it the "*sharp violin*," and Mace the "*scolding violin*"—for which he would possibly have substituted "*screaming violin*," could its utterances in some modern musical compositions have been known to him. From a list of charges for the component parts of a violin, and for the work of putting them together (as represented in the tariff of one of the first French makers of the day), it appears that a tolerable violin can be turned out for about four-and-sixpence. A genuine Stradivarius on the other hand costs several hundred pounds; and a first-rate instrument may be worth the money. But for second-rate instruments by first-rate makers the prices now paid are, according to Mr. Payne, excessive; unless of course they are bought simply as antiquarian curiosities. Mr. Payne gives some particulars on the subject of sham Cremonas, to which a distinguished novelist lately deceased, who has introduced violas and violins into more than one of his works might, from the fulness of his own personal knowledge, have added many more.

A worthy pendant to Mr. Payne's article on violins is the article by Herr David on violin-playing. England has produced but few violinists of high merit, and none of world-wide reputation. Bridgetower, who, though not born in England, may be accepted as an Englishman, was up till lately our nearest approach to a celebrated violinist. It was to him that Beethoven proposed to dedicate the Kreutzer Sonata for violin and piano, until, according to the legend, he "*quarrelled with him about a girl*," and, with the magnanimity usually displayed on such occasions, dedicated the sonata to an artist with whom he had up to that time had no such cause of dispute.

NEW SONGS.

"Carols from Cradleland," by H. Lennard and Leonhard Emil Bach (Novello), is a book which should be patronized as a gift-book for children. Its defect lies in the difficulty of the accompaniments, which are far beyond the powers of most young performers. The songs themselves are for the most part pretty, and the illustrations are pleasing throughout. The two happiest efforts are "*The time of day*" and "*Santa Claus*."

Miss Macirone's "*Golden Grain*" (Stanley Lucas) is written with much musical knowledge, and is extremely pretty, though it is not particularly original. The same publishers issue an album of songs, set to German words, by Miss Maude White. It is curious to see in how many cases the composer has chosen lyrics that have received the crowning tribute to their beauty in the shape of settings by some master-hand, such as Schubert's or Schumann's. And it is still more curious to notice that the cases in which she has been most successful are exactly those where the older setting has been regarded as almost inseparable from the words, as for instance "*Ein Jüngling liebt ein Mädchen*," and "*Aus meinen Thränen spriessen*," both of which are treated in such manner that no comparison with Schumann is suggested for a moment, while the new settings have a great claim of their own. The same composer has been even more successful in another of her German songs, not included in the album, called "*Liebe, Liebe, ach die Liebe*," which quite equals anything she has previously done, although a very confusing misprint has been allowed to remain, which will mislead many accompanists.

Mr. Hubert Parry's "*English Lyrics*" come from the same publishers. These are a group of songs to well-known English words. Two out of the four were sung with marked success at the concluding concert of Mr. Dannreuther's interesting series, by Miss Anna Williams; they were, if not the best, at least the most effective of the set. "*My true love hath my heart*" is exceedingly melodious, and the beautiful words receive additional meaning by their musical interpretation.

"Where shall the lover rest?" is more dramatic, and will tax the powers of all but exceptionally strong voices. The representation of the "lost battle" is slightly realistic, but is none the less fine for that.

Among the other songs sent by the same firm we may mention a set of three by W. A. Aikin, and one called "So she went drifting," by Ethel M. Boyce. Both composers show very considerable promise, and should rise to a high position among song-writers if application is given to the theoretical side of the art rather than to the emotional.

The London Music Publishing Co. issue a very pleasing setting of "There be none of beauty's daughters," by Alan Gray, a song that deserves a wide popularity, since it is at once attractive and musically.

Among songs recently published by Messrs. Chappell, a rather long, but very effective ballad by Hermann Klein, entitled "The Empty Saddle," deserves notice.

A song called "Coming home," by Whewell Bowling (Wood and Co.) is very melodious and the composer's idea is well worked out.

ROYAL COLLEGE OF MUSIC.

THE following letter, just circulated among the Mayors of the United Kingdom by command of the Prince of Wales, President of the College, has been sent to us for publication:—

"SIR,—I am desired by H.R.H. the President to inform you that a certain number of Open Scholarships entitling the holders to free musical education in the Royal College of Music, will be offered for competition in February next, prior to the commencement of the Summer term in April. These will include Scholarships for the Flute, Oboe, Clarinet, Bassoon, and French Horn, as well as for Composition, Singing, Piano, Organ, Violoncello, and Double Bass. The Scholarships as a rule are tenable for three years, a period which in cases of exceptional promise and merit may be further extended by the Council, and the successful Competitors will be entitled to a thorough and systematic free education in the Art and Science of Music under the Professors of the College. When the first Scholarships were competed for in 1883, the Mayors of the United Kingdom were good enough at the invitation of the Prince of Wales to give much general assistance to the Competition, and to allow the Preliminary Examinations to take place in the Municipal Buildings of each Corporate town.

"The result of this was so satisfactory that His Royal Highness will be glad to act on the same plan on this occasion. I am therefore desired to express his hope that your Corporation will

"(1.) Consent to announce the fact of the Competition by giving publicity to such papers on the subject as may be sent to you from the College, and to request the newspapers to ventilate the question and insert notices; and

"(2.) Will allow the Preliminary Examination to take place in the Municipal Buildings, beginning on the 25th of February, 1886, at 10 a.m., and supply all needful assistance and accommodation to the same.

"Should you accede to this request, I have further to ask you to fill up the enclosed Form and return it to me with your reply not later than the 4th of January next.

"I have the honour to be, SIR,

"Your obedient Servant,

"CHARLES MORLEY,

"Hon. Secretary."

Fifty Free Scholars were elected at the opening of the College in April, 1883. The majority of these have been adjudged as worthy to continue their education for a fourth year, leaving nineteen Scholarships open for competition. It is to these that Mr. Morley's letter refers.

The competition in 1883 was remarkable for the number of the candidates. No less than 1588 boys and girls throughout England, Wales, Scotland, and Ireland appeared before the preliminary examiners in the various corporate towns. Of these 480 were sent up for final examination at the College, and out of them the fortunate fifty were ultimately selected. Whether there will be an equally numerous competition for the smaller number of nineteen now put up remains to be seen, but there is no reason to suppose otherwise.

The opportunities of public display afforded to the pupils have been rare, and on the whole we are inclined to think wisely so. A concert at the Princes' Hall, Piccadilly; a semi-private performance

of *Ligaro* at the Empire Theatre; the fortnightly Pupils' Concerts, held in the small room which is somewhat unduly dignified by the name of a theatre in the Albert Hall, are all we can call to mind. At some of these very good performances were witnessed, including amongst other things a remarkably fine rendering of Brahms's Orchestral Serenade in D, at the concluding concert of last term.

It will be seen that a certain number of the new Scholarships are appropriated to orchestral wind instruments, which will naturally limit the number of those available for composition, the voice, and the more ordinary instruments. Considering however that these latter have previously had their full share of attention, it is only fair that they should step aside for a time in favour of their less favoured brethren.

MUSIC IN LEIPZIG.

December 26, 1885.

The last Gewandhaus Concert before Christmas, which took place on December 17th, offered two attractions to the public, the first performance in Leipzig of a new Symphony by Heinrich von Herzogenberg and the appearance of Joachim. This Symphony, in D minor, which was recently produced in Berlin was partially successful. It is a commonplace work and does not display any extraordinary talents. The themes are for the most part melodious and well laid out, and the orchestration is rich and effective. The continual repetition of the leading theme, in the first movement is perhaps a trifle wearying. The second movement, a romance followed by a chorale-like second part, and the third movement, a piquant and original scherzo, were well received. The same can be said of the last movement, linked on to the scherzo by a short phrase. The work received a good rendering by the orchestra, and was conducted by the composer. Of the other attraction, Joachim, criticism would be out of place. Suffice it to say that he was much applauded, and recalled several times by a large and very enthusiastic audience. He played Viotti's Concerto in A minor. Bach's Prelude, Minuet, and Gavotte, and two sketches by Schumann:—A Gartenmelodie and Am Springbrunnen. The other works given at this concert were Mendelssohn's Overture to "Athalia" and a Chaconne and Rigaudon from Monsigny's "Aline, Reine de Golconde," in both of which the orchestra was faultless.

At one of the Symphonie-Concerts (given at the Café Bonorand with an orchestra composed of members of the different regimental bands in Leipzig) was performed for the first time, a symphony "In the mountains," by Templeton Strong. This work, which is in four movements, bearing the titles "Afternoon hours," "Evening rest," "Shepherd's song," "Night among the peaks—daybreak," is rather fantastic and does not adhere strictly to classical forms. The composer shows a leaning towards Wagner and the modern school. Many parts in the work recall very forcibly portions of the Bayreuth master's operas, and particularly "Tristan and Isolde." Notwithstanding, the work shows great talent and the orchestration is particularly rich.

On December 19 was given a chamber-music concert by a quartet party composed of Joachim, De Ahna, Wirth, and Haussmann. The *ensemble* playing of these artists was perfect. The programme consisted of Haydn's Quartet, E major, Opus 54: some posthumous works of Mendelssohn: *a*, Capriccio; *b*, Tema con Variazioni; *c*, Scherzo, and Beethoven's Quartet in B flat major, Op. 130. Of the new opera, "Frauenlob," there is not much to be said. The first dramatic work in this form of a young composer, it suffers considerably through the libretto suggesting often situations in Wagner's operas; for example, there is a singing-contest, and again, Frauenlob is a Meistersinger. The music is fresh and original, the orchestration very good, and while speaking of this latter, mention must be made of the very effective use of the wood-wind.

Music is very quiet here this week on account of the holidays, and the Gewandhaus Concerts will only resume in a fortnight or so. Rubinstein is expected here during the next few weeks to direct the first performance of his latest work, the Oratorio "Moses," which is to be given at the Gewandhaus.

Notes and News.

The performance of a Russian opera by M. Solovieff, a young and comparatively unknown composer, has created a sensation at St. Petersburg. The libretto is founded on Sardou's drama *La Haine*, but in its Russian form the work is called *Cordelia*, after the name of the heroine. The representative of that character, Mme. Pavloski, is highly spoken of, as is also M. Priantchnitkow in the part of Orso, the hero and tenor of the piece. On the other hand, the lady who enacts the important contralto part of Uberta was found so unsatisfactory on the first night that the Imperial Director of Plays dismissed her the next morning. The accounts of the music differ a good deal. One critic remarks "that the most original feature of the score is its want of originality," from which enigmatic utterance it may be concluded that M. Solovieff proceeds essentially on the "eclectic" principle. Wagner, Verdi, and Gounod, appear to have been his chief models.

In 1884, 5,473 distinct pieces of music were published in Germany, the total for 1883 having been 5,433. Of the former number, 251 are classified as for symphonic orchestra, 51 for instrumental bands otherwise constituted, 436 for single-stringed instruments, 111 for single-wind instruments, 2,395 for pianoforte, 220 for zither, 85 for organ, 53 for harmonium, 10 for harp, 10 for guitar, and 9 for children's musical instruments. The balance is accounted for by 1,862 vocal compositions of all kinds.

Few, if any, of the American friends of Dr. Leopold Damrosch knew that he had composed a grand opera. Even his family were ignorant of the fact until not long ago, when his son Walter was looking over his lamented father's papers, he came across the score. Then he recollected that on the occasion of the doctor's last visit to Liszt, the latter had introduced him to a dinner company as the composer of a "Romeo and Juliet" opera which would put Gounod's admired work to shame. The score is complete, and appears to have been read over carefully and revised long after composition, for the corrections, which mostly refer only to the instrumentalism, are hastily made in pencil. The opera opens with the ball in Capulet's house, after which there is a change of scene, and the "good-nights" of the departing merry-makers blend themselves with the opening music of the succeeding garden scene, as is the case in Berlioz's dramatic symphony. The opera was composed in Breslau, in 1864; Liszt saw it in 1865, and kept it in mind until meeting Dr. Damrosch over fifteen years later.—*American Music Journal*.

A new operetta in three acts, entitled "Pluto," has been produced at the Frankfort Stadt Theatre. Both music and libretto are by B. Triebel, who appears to have been more successful as a composer than as a dramatist.

At Smolensk, the birthplace of Michel Glinka, efforts are being made to found a new school of music bearing the name of that famous composer. In aid of this object a series of concerts is now being organized.

A new opera entitled "Frauenlob," the music composed by Robert Schwaln, has lately been produced at the Stadt Theatre in Leipsic.

The first performance of Goldmark's Opera "Merlin," which is now finished, is expected to take place next autumn at the Vienna Court-Opera-house.

Herr de Grach, from the Brünn Stadt Theatre, made his first appearance the other day at Stuttgart, in the rôle of Radamès in "Aida." With certain reservations the opinions expressed upon his performance are favourable.

Thanks to the energy of Herr Engel, the Berlin public are promised a series of Classical Concerts on the model of our "Monday Popular Concerts," and we learn that several high-class executants and vocalists have already been engaged. The first three of these concerts were announced for the 1st, 3rd, and 5th of January.

Weber's birthday was celebrated on the 18th December, by a performance of "Oberon" at the Berlin Opera-house.

Considerable interest was taken in the *début* of Mierzwinski, who sang in the "Trovatore" on the 16th December, at the Royal Opera-house, Berlin. The artist was greatly applauded. The Emperor was present, and there was a crowded house.

Lucca's visit to Odessa last month proved a great financial success.

Among the announcements for the carnival season at Venice is a novelty in the shape of a new "romantic-fantastic" drama "Leonora," in a prologue and three acts; the words by Signor Zanardini, and music by Signor Gian-Raimondo Serponti.

The Municipality of Naples have subscribed the munificent sum of 100 francs (!) towards the erection of a monument in honour of Bellini, in that town.

The "Association Artistique" at Angers—one of the most musical towns, by the bye, to be found in France—promise several important works by the late composer, Louis Lacombe, at their concert to be given on the 7th March: "Au pied d'un Crucifix," an operatic song set to poetry by Victor Hugo; ballet airs and some orchestral excerpts from "Winkelried."

"La Symphonie" is the title of a new musical society just formed in Paris. The object of this society, which owes its existence to a group of composers, artists, and amateurs, is to perform, from time to time, certain instrumental compositions hitherto unpublished or little known, for which it is difficult to find places in the programmes of larger concerts.

The foundation-stone of a large Concert Hall has been lately laid in Rome.

Ludwig Nohl, the well-known writer upon music, died at Heidelberg on the 16th of December last. This writer was born at Iserlohn on December 5, 1831. In early life he adopted the legal profession, and also worked for some time as a reporter. Later on he devoted himself exclusively to musical studies under the guidance of Dehn. His biographies of Mozart and Beethoven contained many new particulars concerning those masters, as well as a collection of letters which were published by him for the first time.

At an "At home" held last week by Madame Arabella Goddard, at her residence, Chalcot Gardens, Hampstead, the programme consisted chiefly of pieces performed by her pupils. Among these may be mentioned:—Thalberg's Study in E flat, played by Miss Garlick; a Polonaise composed and played by Senor Antonio di Orellana, who followed with two pieces by his master. Vieuxtemps, and subsequently gave Grieg's Sonata in F major, for violin and pianoforte, the latter being undertaken by Mr. Charles Davison. The soirée was brought to a close by a performance of Brahms's Hungarian Dances, by Madame Goddard and Mr. Charles Davison.

A successful concert was given on Saturday evening, the 19th ult., in the School-room, at Compton Terrace, when a large audience assembled. Miss Dora Barnard sang "The Reaper and the Flowers" (Cowen), and the same composer's "Song of a Rose," and was called upon to repeat both songs. The "Andante Cantabile" and Rondo-Finale, from a Sonata in G major, by Mr. George Gear, were played by the composer. Besides this, Mr. Gear played a Fantasia of his own on M. Gounod's "Roméo and Juliette." Mr. Gear also appeared as singer in his serenade, "My lady sleeps." Mr. W. Puttick sang, "Thy Sentinel am I" (Watson); and Mr. Evan Jones, Ascher's "Alice, where art thou?"

Liszt is expected to arrive in London on the 1st of April and intends to remain in this country for ten days, but it is hoped that he may prolong his stay. He will witness the production of *St. Elizabeth* at the Novello Oratorio Concerts, and a performance exclusively devoted to his own works at the Crystal Palace.

Goldmark's Opera, "The Queen of Sheba," was performed for the first time in New York, at the Metropolitan, in the early part of last month. The part of the Queen was sustained by Frau Kraemer, Wiedl, that of her attendant, Astorath, and Herr Fischer that of the high priest.

Mr. Rosa's London Season will commence at the end of May, and extend over a month. It is the first time that the organizer of English Opera thus challenges the verdict of the so-called fashionable world, which for many years disdained to listen to music wedded to language understood of the people. His principal, and probably his only novelty will be Mr. Mackenzie's new opera, the title of which has been finally fixed as "Guillem de Cabestanh."

The marriage is announced at Paris of the well-known pianiste, Madame Caroline Montigni-Remaury, with Herr August des Serres Wiefzinski, Director of the Austrian States Railway.

A ballet by the ballet-master Fetter, with music by Emile Mantelli, father of the singer, will shortly be given at the Theatre-Italien at Nice.

Eugen D'Albert's first symphony was lately performed at Münster, i. W., and in Dresden. In both places the work was received with marked approval.

Mr. Charles Goodwin, of Brussels, has recently taken out a patent for printing from music-type by means of electricity.

The Dresden Court Theatre has adopted the French pitch. The purchase of new wind instruments will cost £300.

MALIBRAN

Some deeply interesting and characteristic letters have been published by Mr. Legouv , in his "Study" of Malibran. This correspondence, addressed to intimate friends, and written, fortunately, without thought or fear of future biographers, abounds in little touches which enable us to form some idea of the fascination exercised by the gifted artist over all who were brought into contact with her. The style of these letters is charmingly natural, and often exhibits a quaintness all its own. The picture is presented of an affectionate, impulsive, highly sensitive woman, subject, like all artistic temperaments to sudden alternations of mood, but endowed with bright wit, and a vivacity of disposition which not even the painful circumstances attending her married life were able wholly to subdue.

From Naples, in 1834, two years before her death, she writes:—"I am the happiest of women! The idea of changing my name does me so much good! My health is perfect, and as for my fatigue at the theatre, why for me it is a *Sherbet*!" Again, in another letter:—"My voice is *stentorian*, my body *Falstaffian*, and my appetite *cannibalien*."

The dissolution of her marriage with M. Malibran, says Mr. Legouv , was the aim of her life. For years she pursued this object in the midst of a thousand anxieties. Her ardent desire was to be rid of this name, which she had already rendered illustrious, that she might be able to transfer all the honour she had gained for it to another name which she desired to take. In this, thanks to the intelligence and devotion of her lawyer, M. Cottinet, she succeeded.

The letters of Mme. Malibran to Mme. Cottinet are full of expressions of gratitude and affection. The whole of that affectionate heart is there laid open without reserve. "Never in my life," she says, "shall I forget those dear souls who have interest themselves as much in me as if I had been their own child. In fact am I not almost your daughter? And at the same time your sister? And at the same time your friend? All that in one? Ah! How good of you to say so!" Then further on:—"In the midst of all me alternations of hope and fear, I think of you, and that gives me courage."

Her attacks of melancholy have already been referred to. They owed their origin at times to imagination, and to presentiments inspired by the painful circumstances with which her life was occupied.

April, 1831.

"How many women envy me! What have they to envy? It is my unhappy good fortune.

"Do you know my fortune is Juliet! It is dead, as she is; and I am Romeo. I weep for it.

"I have in my soul a river of tears whose source is pure; they will water the flowers on my tomb when I am no longer in this world. In the other, above, perhaps I shall find recompense.

"Away with dismal thoughts; just now they are ghastly. Death is at their head; soon it will be at mine.

"Forgive me. I am wandering; I weep, and console myself by making you the depositary of my secret thoughts.

"You are not angry with me, are you?

"No. You cannot be.

"Come and tell me you pity me.

"Come at once. We will talk, we will be in the other world. I will close my door upon this."

"I have spoken of her graceful wit," continues M. Legouvi. "Do not the following lines show it better than I can":—

"You are right, bring the German paper, we will read it together; two are not too many to read a German newspaper. I am pretty sure we shall leave it on the table; for we shall invent one—that of the little world in which we live; you know which. Adieu! I am going away—away from the paper which would tempt me to go on writing for ever. Do you know why I am so gay? It is because the weather is fine, and I feel that it is spring-time within me."

Or shall she take refuge in politics? There is a letter written after the revolution of July:—

"Norwich, August, 1830.

"I am content, proud, glorious, vain to the last degree, because I belong to France (she was born in Paris). Do you weep because you

were absent? Not a day passes but that I, a woman, am in the depths of despair at not having lost an eye or a leg in the battle for the cause of the Golden Age. For is it not a veritable golden age to revolt for one's liberty; and to reject even the semblance of a usurpation of the people's rights? I assure you, when I think of Paris, I feel my soul elevated. Do you believe that soldiers armed with muskets would have prevented me from crying '*Vive la libert *'? They say things are not yet quiet in France. If so, write to me; I will go. I will cast in my lot with my brothers. Well regulated charity, they say, begins with one's self. Well—the other's are myself. *Vive la France!*"—(*Le Guide Musical*.)

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